

Frey Bruckner



# Messa

in D

für

Chor und Orchester

von

# Anton Bruckner

Partitur

M. 20  
K. 24

Orchesterstimmen

M. 25  
K. 30



Clavierauszug

M. 5  
K. 6

Singstimmen

M. 5  
K. 6

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(Pag. 3.) **Kyrie** eleison! Christe eleison

**Herr!** erbarme Dich unser, Christus! erbarme Dich unser.

(Pag. 12.) **Gloria** in excelsis Deo, et in terra pax hominibus, bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te. Gratias agimus tibi propter magnam gloriam tuam, Domine Deus, Rex coelestis, Deus pater omnipotens Domine fili unigenite, Jesu Christe, Domine Deus, agnus Dei, filius patris, qui tollis peccata mundi, miserere nobis, suscipe deprecationem nostram, qui sedes ad dexteram patris. Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe, cum sancto spiritu in gloria Dei patris, amen.

**Ehre** sei Gott in der Höhe, und auf Erden Friede den Menschen, welche guten Willens sind. Wir loben Dich, wir preisen Dich, wir beten Dich an, wir verherrlichen Dich. Dank sei Dir ob Deiner grossen Herrlichkeit, Herr, unser Gott, himmlischer König, allmächtiger Vater. Herr, eingebornen Sohn, Jesus Christus, Herr unser Gott, Lamm Gottes, Sohn des Vaters, der Du hinwegnimmst die Sünden der Welt; erbarme Dich unser, nimm an unser Fleh'n, der Du sitzt zur Rechten des Vaters. Denn Du allein bist heilig, Du allein der Herr, Du allein der Höchste, Jesus Christus, mit dem heiligen Geiste in der Herrlichkeit Gottes des Vaters. Amen.

(Pag. 26.) **Credo** in unum Deum, patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium; et in unum Dominum, Jesum Christum, filium Dei unigenitum, et ex patre natum ante omnia saecula. Deum de Deo lumen de lumine, Deum verum de Deo vero, genitum non factum, consubstantialem patris, per quem omnia facta sunt; qui propter nos homines et propter nostram salutem descendit de coelis. Et incarnatus est de spiritu sancto, ex Maria Virgine, et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est. Et resurrexit tertia die secundum scripturas. Et ascendit in coelum, sedet ad dexteram patris, et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis. Et in spiritum sanctum Dominum et vivificantem, qui ex Patre Filioque procedit, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas. Et unum sanctum catholicam et apostolicam ecclesiam. Confiteor unum baptisma, in remissionem peccatorum, et expecto resurrectionem mortuorum, et vitam venturi saeculi, amen.

**Ich** glaube an einen Gott, allmächtigen Vater, Schöpfer des Himmels und der Erde, alles Sichtbaren und Unsichtbaren; und an einen Herrn, Jesum Christum, Gottes eingebornen Sohn, vom Vater stammend vor allen Zeiten, Gott von Gott, Licht von Licht, wahrer Gott vom wahren Gotte, gezeugt, nicht erschaffen, gleichen Wesens mit dem Vater, durch den Alles erschaffen worden ist; der für uns Menschen und zu unserem Heile herniederstieg vom Himmel, empfangen vom heiligen Geiste, geboren von der Jungfrau Maria und Mensch geworden; der gekreuzigt wurde für uns unter Pontius Pilatus, litt und begraben ward; der wieder auferstand am dritten Tage, wie geschrieben steht, und aufgefahren ist in den Himmel, wo er sitzt zur Rechten des Vaters; der wiederkommen wird in Herrlichkeit, zu richten die Lebendigen und die Todten; dessen Reich ohn' Ende sein wird. Ich glaube an den heiligen Geist, den Herrn und Lebensspender; der, dem Vater und Sohne entsprossen, zugleich mit dem Vater und Sohne angebetet und verherrlicht wird, und der sich kundgethan durch die Propheten. Ich glaube an eine heilige katholische und apostolische Kirche; bekenne eine Taufe zur Vergebung der Sünden, und hoffe auf die Auferstehung der Todten und ein ewiges Leben. Amen.

(Pag. 52.) **Sanctus** Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua, osanna in excelsis!

**Heilig** ist der Herr Gott Sabaoth. Himmel und Erde sind Deines Ruhmes voll. Hosanna in der Höhe!

(Pag. 56.) **Benedictus** qui venit in nomine Domine, osanna in excelsis!

**Gelobt** sei, der da kommt im Namen des Herrn. Hosanna in der Höhe!

(Pag. 66.) **Agnus Dei**, qui tollis peccata mundi, miserere nobis, dona nobis pacem.

**Lamm Gottes**, das Du hinwegnimmst die Sünden der Welt, erbarme Dich unser, gib uns Frieden.

# MESSE in D

von  
Anton Bruckner.

## KYRIE.

Clav.-Ausz. v. Ferdinand Löwe.

Adagio (ma non troppo).

Clavier.

Streich.

*p* ausdrucksvoll

*cresc.*

*p*

*dim.*

Chor.

Sopran u. Alt.

Tenor.

Bass.

Ky - ri - e e -

Ky - ri -

Ky - ri -

le - i - son!

Ky - ri - e!

e - lei - son!

Ky - ri - e!

e - lei - son!

Ky - ri - e!

e - lei - son!

Ky - ri - e!



First system of the musical score. It consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are "Ky - ri - e!". The piano part features a complex, flowing melody with many triplets and a crescendo marked "cresc.". The system ends with a repeat sign.

Ky - ri - e! Ky - ri - e! Ky - ri - e! Ky - ri - e!

Second system of the musical score. It continues the vocal and piano parts from the first system. The vocal parts have the lyrics "le - i - son!". The piano part continues with its complex, flowing melody, including a section marked "Hutab!" and a crescendo marked "cresc.". The system ends with a repeat sign.

le - i - son! Ky - ri - Ky - ri - Ky - ri -

Third system of the musical score. It continues the vocal and piano parts. The vocal parts have the lyrics "e! Ky - ri - e!". The piano part continues with its complex, flowing melody, including a section marked "cresc.". The system ends with a repeat sign.

e! Ky - ri - e! Ky - ri - Ky - ri - Ky - ri -

e e - - le i - - son!

e e - - le i - - son!

e e - - le i - - son!

B

Sopran-Solo.

Chri - ste! Chri - ste!

Alt-Solo.

Chri - ste!

Tenor-Solo.

Chri - ste! Christe!

Sopr.

Chri - ste e - lei-son! e -

Alt.

Chor.

Tenor.

Chri - ste e -

Bass.

Chri -

Bratschen

p Holzbl.

pp

Vlc.

Bässe

lei - son! e - lei - son! e - lei - son! Chri-  
 Chri - - ste! Chri - - ste e - lei - son! Chri-  
 lei - son! Chri - - ste e - lei - son! Chri - - ste e - lei -  
 - - ste! Chri - - ste! Chri - -

Viol.

dim.

- - ste e - - lei - son! Chri - - ste! Chri - - ste!  
 - - ste e - - lei - son! Chri - - ste! Chri - - ste!  
 son! Chri - - ste! Chri - - ste e - lei - son! Chri -  
 ste! Chri -

pp

cresc.

Horn

Chri - - ste! Chri - - ste! Chri - ste e - lei - - son!  
 Chri - - ste! Chri - - ste! Chri - ste e - lei - - son!  
 - - ste e - lei - son!

mf

mf

mf

Holzhl.

p

Viol. Solo



Piano introduction featuring arpeggiated chords and flowing sixteenth-note patterns in both hands.

*p*  
Ky - ri - e e - lei - son!  
*p*  
Ky - ri - e e - lei - son!  
*p*  
Ky - ri - e e - lei - son!  
*p*  
Ky - ri - e e - lei - son!

*poco*  
*poco*  
*cre*  
*scen*  
*do*  
Pos.

*cresc.*  
Ky - ri - e e - lei - son!  
*cresc.*  
Ky - ri - e e - lei - son!  
*cresc.*  
Ky - ri - e e - lei - son!  
*cresc.*  
Ky - ri - e e - lei - son!

*dim.*  
*p*  
Pos.  
Bässe  
*pp*

*mf* Ky - ri - -

*p* Ky - ri - - e e - lei - son, e - lei - son, e -

*p* Ky - ri - - e e - lei son!

*p* *poco* *a*

*cresc.* e - lei - son, e - lei - son, e - le - i -

*mf* le - i - son, e - lei - son!

Ky - ri - - e e - le - i - son!

Ky - ri - - e e -

*poco* *cre - - scen -* *Horn* *do*

son, e - lei - son, e - lei - son! Ky - ri - -

Ky - ri - - e e - lei - son, e - le - i - son, e -

Ky - ri - - e e - lei - son, e -

lei - son, e - le - i - son, e - le - i - son, e -

*Hob.* *Pag.* *Clar.*



[illegible]

The image displays a musical score for a vocal and piano piece. The top section features four vocal staves (Soprano, Alto, Tenor, and Bass) with the lyrics "lei - son, e - lei - son! Ky - ri - e!" written below them. The piano part is shown in the bottom section, consisting of a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat major or D minor) and a 4/4 time signature. The piano part includes various musical notations such as notes, rests, and dynamic markings like *pp* (pianissimo) and *ff* (fortissimo). The score is presented in a clear, black-and-white format, typical of a printed musical manuscript.

[illegible]

Sopr. u. Alt.

e - - - le - - - i - - - son!

e - - - le - - - i - - - son!

e - - - le - - - i - - - son!

Fl.

*cresc.*

*mf* *ruhig*

Horn

Pos.

Fig.

*p* *molto* *cresc.*

Ky - - - ri - - - e - - -

*p* *molto* *cresc.*

Ky - - - ri - - - e - - -

*p* *molto* *cresc.*

Ky - - - ri - - - e - - -

*p* *cresc.*

Pos.

le - - - i - - - son!

le - - - i - - - son!

le - - - i - - - son!

Pos.

*ff* Ky - ri - e e - - le - i - - son! *p* Ky - ri - e e - - le - i - -

*ff* Ky - ri - e! Ky - ri - e! Ky - ri - e! *p* Ky - ri - e e - - le - i - -

*ff* Ky - ri - e! Ky - ri - e! Ky - ri - e! *p* Ky - ri - e e - - le - i - -

Holzbl. Hörner Hob. u. Br.

*p*

*allegro*

son, e - - le - - son!

son, e - - le - - son!

son, e - - le - - son!

Viol. *p*

Vel.

Pauk.

*dim.* *pp*



## GLORIA.

(Gloria in excelsis Deo.)

Allegro.

Chor.

Sopran.

Alt.

Tenor.

Bass.

Horn

Br.

Clavier.

cresc.

Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis;

Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis;

Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis;

Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis;

lau-da-mus te, be-ne-di-cimus

lau-da-mus te, be-ne-di-cimus

lau-da-mus te, be-ne-di-cimus

lau-da-mus te, be-ne-di-cimus

te, a-do-ra-mus te, glo-ri-fi-ca-mus

te, a-do-ra-mus te, glo-ri-fi-ca-mus

te, a-do-ra-mus te, glo-ri-fi-ca-mus

te, a-do-ra-mus te, glo-ri-fi-ca-mus

Pos.

glo - ri - fi - ca - - - mus te.

glo - ri - fi - ca - - - mus te.

glo - ri - fi - ca - - - mus te.

glo - ri - fi - ca - - - mus te.

Hob.

Fl.

*p*

Vcl. u. Br.

*p* Gra - - ti - as a - - gimus ti - - - bi propter mag - - nam

*p* Gra - - ti - as a - - gimus ti - - - bi propter mag - - nam

*ff* Propter mag - - nam

*ff* Propter mag - - nam

*ff* Propter mag - - nam

glo - ri - am tu - - - am. Do - -

glo - ri - am tu - - - am. Do - - - mi - ne

glo - ri - am tu - - - am. Do - -

glo - ri - am tu - - - am. Do - - - mi - ne

mine De - - - us Rex coe -

De - - - us Rex coe - - le - - - stis

mine De - - - us Rex coe -

De - - - - - us Rex coe - - le - - - stis

Pos.

le - - stis De - - us pa - - ter om - ni - potens.

De - - us pa - - ter om - ni - potens.

le - - stis De - - us pa - - ter om - ni - potens.

De - - us pa - - ter om - ni - potens.

Hörner

*fff*

*p*

Gr - - - ti - as

*p*

Gra - - ti - as

*dim.*

Vcl. u. Br.

*p*



## Sopran-Solo.

Do - mine fi-li u-ni-ge-ni-ti Je -

## Alt-Solo.

Gra - ti-as, Gra - ti-as.

*cresc.*

a - - gi-mus ti - - - bi.

*cresc.*

a - - gi-mus ti - - - bi.

*p*

Gra - ti-as ti - - bi.

*p*

Gra - ti-as ti - - bi.

Hob.

*p* *zart*

Horn

*cresc.*

## Bass-Solo.

- - su Je - su Chri-ste.

Do - - - mine!

Clar.

Mob.

Viol.

Fag.

*ritardando*

De - - - - us!

Ag-nus De - - i!

*dimin.**ritardando*

## Meno mosso.

Sopr. u. Alt. *pp*

Ag - - - nus De - - - i fi - -

Tenor. *pp*

Ag - - - nus De - - - i fi - -

Bass. *pp*

Ag - - - nus De - - - i fi - -

## Meno mosso.

*pp*

Viol.

li - us pa - - tris (Alt getheilt) *p* Qui tol - lis pec -

li - us pa - - tris

li - us pa - - tris

Hob. u. Fl. *p*

Fag. u. Clar.

ca - ta mun - - di

*p* mi - se - re - - re no - - bis

*p* mi - se - re - - re no - - bis

Horn *pp*

Hob.

Horn

ausdrucksvoll

## Bass-Solo.

Sopr. u. Alt. *p* Qui tol - lis pec - ca - ta mun - di

Hob. Fl. *pp* Horn *ausdrucksvoll*

de - pre - ca - ti - o - nem no - stram qui se - des ad dexteram

Hob. Fl. *p* Pos. *hervortretend*

pa - tris mi - se -

Sopr. u. Alt. *p* mi - se - re - re no - bis

Hob. Viol. Fag. *p*

re - re mi - se - re - re mi - se - re - re

Sopr. u. Alt. *p* *dim.* *pp* mi - se - re - re no -

Tenor. *p* *dim.* *pp* mi - se - re - re no -

Hob. *dim.* *pp* Pauk.



no - - - bis.

his.

bis.

Fl.

Br.

poco a poco cresc.

Br.

dim.

pp

Pauk.

Bass-Solo.

Tempo I.

Quo-niam tu so-lus sanc-tus

Horn

pp morendo

Tenor-Solo.

tu so-lus Do-minus, tu

tu so-lus Do-minus, tu

tu so-lus sanc-tus.

tu so-lus sanc-tus.

Viol.

p sempre

Pos.

**Alt-Solo.**  
*p*  
 tu so-lus al-tis-simus.  
 so-lus al-tis-simus.  
 so-lus al-tis-simus.

**Sopr. u. Alt.** *p*  
 Je-su Chri- - - - ste

**Tenor.**  
 Je-su Chri- - - - ste

**Bass.**  
 Je-su Chri- - - - ste

**Horn**

**Po.**

**Alt-Solo.**  
 Je-su Chri- - - - ste tu so-lus al-tis-simus.

**Tenor-Solo.**  
 tu so-lus al-tis-simus.

**Clar.**

**Sopr.** *pp*  
 Je-su Chri- - - - ste.

**Alt.** *pp*  
 Je-su Chri- - - - ste.

**Ten.** *pp*  
 Je-su Chri- - - - ste.

**Bass** *pp*  
 Je-su Chri- - - - ste.

*pp*  
*pp*  
*Fag. poco*  
*a*  
*poco*  
*cresc.*

*ff* Je - - - su Chri - - -

*ff* Je - - - su Chri - - - ste

*ff* Je - - - su Chri - - -

*ff* Je - - - su Chri - - - ste

*ff* Hob. u. Fl.

*ff* Fag. u. Clar.

Pos.

- - - ste Je - su Chri - - ste cum sanc - - to

Je - - - su Chri - - ste cum sanc - - to

- - - ste Je - su Chri - - ste cum sanc - - to

Je - - - su Chri - - ste cum sanc - - to

Viol.

Pos. u. Tromp.

*ff* sempre



spi-ri-tu in glo-ri-a De-i pa-tris in

spi-ri-tu in glo-ri-a De-i pa-tris in

spi-ri-tu in glo-ri-a De-i pa-tris in

spi-ri-tu in glo-ri-a De-i pa-tris in

glo-ri-a De-i De-i pa-tris

glo-ri-a De-i De-i pa-tris

glo-ri-a De-i De-i pa-tris

glo-ri-a De-i De-i pa-tris

*Etwas langsamer.* *mf*

A-men, a-men, a-men, a-

A-men, a-men, a-men, a-

A-men, a-men, a-men, a-

A-men, a-men, a-men, a-

*Etwas langsamer.*

A-men, a-men, a-men, a-

A-men, a-men, a-men, a-

A-men, a-men, a-men, a-

A-men, a-men, a-men, a-

*p* a - - - men, a - - - men, a - - - men, *mf* a - -  
- - men, a - - - men, a - - - men,  
*mf* A - - - men, a - - - men, *p* a - - - men, *mf* a - -  
A - - - men, a - - - men, a - - - men, a - -

Fag.

- - men, a - - - men, a - - - men, *f* a - - - men,  
a - - - men, a - - - men, *mf* a - - - men,  
a - - - men, a - - - men, a - - - men, a - - - men,  
- - men, a - - - men, a - - - men,

Hob.

*mf* a - - - men, a - - - men, a - - - men, a - -  
- - men, a - - - men, a - - - men, a - - - men,  
men, a - - - men, a - - - men, a - - - men,  
a - - - men, a - - - men, a - - - men,

Fag.

a!



First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are singing "a - - - men, a - - - men, a - - -". The piano part includes a horn (Hör.) and a position (Pos.) instrument. Dynamics include *f* and *mf*.



Second system of the musical score. The vocal parts continue with "men, a - - - men, a - - -". The piano part features a horn (Hör.) and a position (Pos.) instrument. Dynamics include *ff* and *f*. The section is marked "Fl. u. Clar." (Flute and Clarinet).



Third system of the musical score. The vocal parts continue with "a - - - men, a - - - men, a - - -". The piano part features a horn (Hör.) and a position (Pos.) instrument. Dynamics include *f* and *ff*. The section is marked "Clar." (Clarinet).



[illegible]

This musical score is for a vocal and piano setting of "The Lord's Prayer." It is written for four vocal soloists (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The score is in the key of D major (two sharps) and 4/4 time. The tempo is marked "Moderato." The lyrics are in Latin: "Pater noster qui es in caelis, Deus, Pater omnipotens, Qui regnas, qui sedes, qui vivis, qui regnas cum sancto spiritu in unitate dei Patris Amen."

The vocal parts are arranged in four staves, each with a vocal line and a corresponding Latin lyric line. The piano accompaniment is written for the right and left hands on a grand staff. The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte). The tempo marking "Moderato" is placed at the beginning of the piano part. The lyrics are written in Latin throughout the score.

The image shows a musical score for the song "The Rose Tree". It consists of two systems of staves. The first system has four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano staff is in bass clef with the same key signature. The second system also has four staves, with the vocal staves continuing their parts and the piano staff providing accompaniment. The piano part includes chords and melodic lines. The score is written in a standard musical notation style with various musical symbols like notes, rests, and clefs.

men, a - - - - - men.

men, a - - - - - men.

men, a - - - - - men.

men, a - - - - - men.

*sf* *mf* *fff* *sf*

# CREDO.

(Credo in unum Deum.)

**Moderato.**

Sopr.  
Alt.  
Tenor.  
Bass.

Chor.

Pa - - trem om - ni - po - ten - - tem, fac - to - rem coe - - li et

Pa - - trem om - ni - po - ten - - tem, fac - to - rem coe - - li et

Pa - - trem om - ni - po - ten - - tem, fac - to - rem coe - - li et

**Moderato.**

Clavier.

*f* Voll. Orch. *mf* *f*

ter - - rae, vi - - si - - bi - - li - um om - ni - um,

ter - - rae, vi - si - bi - li - um om - ni - um, *cresc. - ff*

ter - - rae, vi - si - bi - li - um om - ni - um, *cresc. - ff*

Clar.

*dim. - p* *cresc. - ff*

om - ni - um, om - ni - um et in - vi - - si - - bi - - li - um

om - ni - um, om - ni - um et in - vi - - si - - bi - - li - um

om - ni - um, om - ni - um et in - vi - - si - - bi - - li - um

*dimin. - p*



*P*

et in u - num Do - minum Je - - - - sum

et in u - num Do - minum Je - - - - sum

et in u - num Do - minum Je - - - - sum

*cresc.* *f*

Chri - - stum, Fi - li - um De - - - i u - - - ni -

Chri - - stum, Fi - li - um De - - - i u - - - ni -

Chri - - stum, Fi - li - um De - - - i u - - - ni -

*mf* *cresc.*

ge - - ni - tum

ge - - ni - tum

ge - - ni - tum

*dim.*

*Q*

*p* et ex pa-tre na - trum an - te om - ni - a sae - cu - la  
*p* et ex pa-tre na - trum an - te om - ni - a sae - cu - la  
*p* et ex pa-tre na - trum an - te om - ni - a sae - cu - la

Hob. u. Clar.

*p*

*ff* De - um de De - - - - o,  
*ff* De - um de De - - - - o,  
*ff* De - um de De - - - - o,

Pos.

lu - men de lu - - - - mi - - ne,  
 lu - men de lu - - - - mi - - ne,  
 lu - men de lu - - - - mi - - ne,

*mf*

De - - um ve - - - rum de De - - - - -

De - - um ve - - - rum de De - - - - -

De - - um ve - - - rum de De - - - - -

Trp.

*ff*

Pos.

- - - - - o ve - - - - - ro.

- - - - - o ve - - - - - ro.

- - - - - o ve - - - - - ro.

*R*

*p*

*p* Ge - nitum non fac - - tum consubstan - ti -

*p* Ge - nitum non fac - - tum consubstan - ti -

*p* Ge - nitum non fac - - tum consubstan - ti -



1  
1  
1

a - - - lem pa - - - - tris : per quem  
a - - - lem pa - - - - tris : per quem  
a - - - lem pa - - - - tris : per quem

*cresc.*

om - - ni - a, om - - ni - - a fac - - - ta  
om - - ni - a, om - - ni - - a fac - - - ta  
om - - ni - a, om - - ni - - a fac - - - ta

Holzhl. Trp.

sunt. *p* Qui prop - - ter nos ho - - mi - nes et *cre*  
sunt. *p* Qui prop - - ter nos ho - - mi - nes et *cre*  
sunt. *p* Qui prop - - ter nos ho - - mi - nes et

*p* *poco* *a*

scen - do -

prop - - - ter nos - - tram sa - lu - - tem des -

scen - do -

prop - - - ter nos - - tram sa - lu - - tem des -

scen - do -

prop - - - ter nos - - tram sa - lu - - tem des -

*tr* *poco* *cre - - - scen - - do*

cen - - - dit de coe - - - lis.

cen - - - dit de coe - - - lis.

cen - - - dit de coe - - - lis.

*f* *p*

*pp* *ritard.*

*dim.* *pp* *ritard.*

Adagio.  
Soli.  
Sopran.

*mf*

Et incarna - tus est de Spi - ri - tu sanc -

*mf*

Et in - car - na - tus est de Spi - ri - tu sanc -

*mf*

Et incar - na - tus est, in - car - natus est de Spi - ri - tu sanc -

Bass.

Adagio.

*p*

*mf*

to ex Ma - ri - a, Ma - ri - a vir - gi - ne.

*p*

to ex Ma - ri - a, Ma - ri - a vir - gi - ne.

*p*

to ex Ma - ri - a, Ma - ri - a vir - gi - ne.

*p*

ex Ma - ri - a, Ma - ri - a vir - gi - ne.

Hob.

Fag.

Horn

Hob.

*pp* (immer gebunden)

Br.



## Chor.

Sopr.

Att.

Tenor.

Bass.

Fag.

poco

poco

poco

na - tusest

Br Solo.

Fag.

ri - a

ri - a

ri - a

dim.

p

Br Solo.

a

a

a

sane - to, de

cresc.

V

vir - gi - ne

vir - gi - ne

vir - gi - ne

Hob.

p

Br Solo.

poco

poco

poco

Spi - ri - tu

cresc.

cresc.

et ho - mo,

et ho - mó,

et ho - - mo

Hob.

p

Br Solo.

cresc.

cresc.

cresc.

Spi - ri - tu

cresc.

cresc.

et ho - mo,

et ho - mó,

et ho - - mo

Hob.

p

Br Solo.

cresc.

cresc.

cresc.

Spi - ri - tu

cresc.

cresc.

et ho - mo,

et ho - mó,

et ho - - mo

Hob.

p

Br Solo.

cresc.

cresc.

cresc.

Spi - ri - tu

cresc.

cresc.

et ho - mo,

et ho - mó,

et ho - - mo

Hob.

p

Br Solo.

cresc.

cresc.

cresc.

Spi - ri - tu

cresc.

cresc.

et ho - mo,

et ho - mó,

et ho - - mo

Hob.

p

Br Solo.

cresc.

cresc.

cresc.

Spi - ri - tu

cresc.

cresc.

et ho - mo,

et ho - mó,

et ho - - mo

Hob.

p

Br Solo.

cresc.

cresc.

cresc.

Spi - ri - tu

cresc.

cresc.

et ho - mo,

et ho - mó,

et ho - - mo

Hob.

p

Br Solo.

cresc.

cresc.

cresc.

Spi - ri - tu

cresc.

cresc.

et ho - mo,

et ho - mó,

et ho - - mo

Hob.

p

Br Solo.

cresc.

cresc.

cresc.

Spi - ri - tu

cresc.

cresc.

et ho - mo,

et ho - mó,

et ho - - mo

Hob.

p

Br Solo.

cresc.

cresc.

cresc.

Spi - ri - tu

cresc.

cresc.

et ho - mo,

et ho - mó,

et ho - - mo

Hob.

p

Br Solo.

W

fac - - - tus est.

fac - - - tus est.

fac - - - tus est.

Hob. *p* *pp* *legato* *cresc.*

Fag.

*ff* Cru - - - ei - - -

*ff* Cru - - - ei - - -

*ff* Cru - - - ei - - -

*ff* Cru - - - ei - - -

Trp. *ff* *Pos.*

fi - - - - xus e ti - am pro

fi - - - - xus e ti - am pro

fi - - - - xus e ti - am pro

*mf* *p cresc.*

no - - - his sub Pon - - ti - o. Pi - -

no - - - his sub Pon - - ti - o. Pi - -

no - - - his sub Pon - - ti - o. Pi - -

*ff*

la - - - to

la - - - to

la - - - to

*p* pas - - sus, pas-sus,

*p* pas - - sus, pas-sus,

*p* pas - - sus, pas-sus,

*p* pas - - sus, pas-sus,

*Orgel. pp*

**Soli.**  
Sopran.

*p* et se - pul - - tus est.

*dim. pp*

**Alt.**  
*p* et se - pul - - tus est.

*dim. pp*

**Tenor.**  
*p* et se - pul - - tus est.

*dim. pp*

**Bass.**  
*p* et se - pul - - tus est.

*dim. pp*

*pp legato*

*Pos. pp*



## Allegro.

Horn. *pp*

Pauk.

This system shows the Horn and Pauk parts. The Horn part is in the upper staff, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half rest. The Pauk part is in the lower staff, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half rest. The tempo is marked 'Allegro.' and the dynamics are 'pp' (pianissimo).

Viol. *p*

This system shows the Violin part. The Violin part is in the upper staff, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half rest. The piano accompaniment is in the lower staff, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half rest. The dynamics are 'p' (piano).

Hob. *poco*

This system shows the Horn and Piano parts. The Horn part is in the upper staff, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half rest. The Piano part is in the lower staff, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half rest. The dynamics are 'poco' (poco).

*cresc.*

This system shows the Piano part. The Piano part is in the lower staff, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half rest. The dynamics are 'cresc.' (crescendo).

*cresc.* *p cresc.*

This system shows the Piano part. The Piano part is in the lower staff, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half rest. The dynamics are 'cresc.' (crescendo) and 'p cresc.' (piano crescendo).

This system shows the Piano part. The Piano part is in the lower staff, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half rest. The dynamics are 'f' (forte).

Chor.  
Sopr.  
Alt.  
Ten.  
Bass.

Et re - sur - re - - - xit,  
Et re - sur - re - - - xit,  
Et re - sur - re - - - xit,  
Et re - sur - re - - - xit,

cre - - - scen - - - do

Sopr. Et re - - sur - - re - - - - xit  
et re - - sur - - re - - - - xit ter - - - ti - a  
et re - - sur - - re - - - - xit ter - - - ti - a  
et re - - sur - - re - - - - xit ter - - - ti - a

Pos.

di - - - e se - cun - - - dum scrip - - tu - ras  
di - - - e se - cun - - - dum scrip - - tu - ras  
di - - - e se - cun - - - dum scrip - - tu - ras

dim.

et as - cen - - - dit in coe - - - lum,

et as - cen - - - dit in coe - - - lum,

et as - cen - - - dit in coe - - - lum,

Trp. *l.H.* Clar. Holzbl. Fag.

*mf*

et as - cen - - - dit in coe - - - lum,

et as - cen - - - dit in coe - - - lum,

et as - cen - - - dit in coe - - - lum,

Trp. *l.H.*

*f*

*Allegro cresc.* se - - - det se - - - det ad dex - - - te - ram

*cresc.* se - - - det se - - - det ad dex - - - te - ram

*cresc.* se - - - det se - - - det ad dex - - - te - ram

*cresc.* Pos.



Pa - - - - - tris

Pa - - - - - tris

Pa - - - - - tris

The piano accompaniment consists of a complex, flowing melody in the right hand and a more rhythmic, arpeggiated pattern in the left hand, both in a minor key.

*ff* et i - - - te - rum ven - -

*ff* et i - - - te - rum ven - -

*ff* et i - - - te - rum ven - -

The piano accompaniment continues with a similar arpeggiated pattern, and a Pos. (Positivo) part is indicated in the left hand.

tu - - - - - rus est

tu - - - - - rus est

tu - - - - - rus est

The piano accompaniment features a more active, melodic line in the right hand and a supporting bass line in the left hand.

B♭  
Etwas breit.

*ff*  
cum glo - ri - a  
*ff*  
cum glo - ri - a  
*ff*  
cum glo - ri - a

Pos. u. Trp. *fff* *r.H.* *l.H.* *p*

Etwas breit.

*mf*  
ju - di - ca -  
*mf*  
ju - di -

Pos. *mf*

*poco* a ju *poco* cres. di ca - re  
re, ju - di - ca - re  
ca - re, ju - di - ca - re  
ju - di - ca - re ju - di -

Pos.

ju - di - ca - re  
ju - di - ca - re  
ju - di - ca - re  
ca - re ju - di - ca - re

Pos. *tr*

vi - vos et mor - *dim.*  
vi - vos et mor - *dim.*  
vi - vos et mor - tu -

Hob. u. Clar. *(beruhigend)*

*pp* *accel.* Allegro. *ff*  
tu - os cu - jus  
tu - os cu - jus  
os cu - jus

*dim.* *pp* *ff*



First system of the musical score for 'The Swan' from 'The Nutcracker'. The score is in B-flat major and 3/4 time. The right hand begins with a half rest, followed by a melody of eighth and sixteenth notes. The left hand plays chords and moving lines. Dynamics include *mf* and *f*.

The musical score is for a section of 'The Merry Widow' (Act II). It features two staves: the top staff is for the Horn and the bottom staff is for the Holzbl. (Woodwinds). The music is in 2/4 time. The top staff contains a series of notes with trills (tr) and slurs. The bottom staff contains a series of notes with slurs and trills (tr). The key signature is one flat (B-flat).

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano part features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand. The voice part is a melody with lyrics written below it. The lyrics are: "The rose tree, the rose tree, / The rose tree, the rose tree, / The rose tree, the rose tree, / The rose tree, the rose tree." The score is written in a standard musical notation style with a treble and bass clef.

eu - - - - - jus

eu - - - - - jus

eu - - - - - jus

The first system of the musical score consists of three vocal staves (soprano, alto, and bass) and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. They sing the word "eu" followed by a long rest and then "jus". The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.

reg - - - ni non e - - - rit fi - - - nis

reg - - - ni non e - - - rit fi - - - nis

reg - - - ni non e - - - rit fi - - - nis

The second system continues the vocal and piano parts. The vocal parts sing "reg - - - ni non e - - - rit fi - - - nis". The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. The dynamics include *ff* (fortissimo) and *fff* (fortississimo).

*dim.* *p* *dim.*

The third system of the musical score consists of a piano accompaniment. It features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. The dynamics include *dim.* (diminuendo) and *p* (piano).

*pp* *ritard.*

The fourth system of the musical score consists of a piano accompaniment. It features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. The dynamics include *pp* (pianissimo) and *ritard.* (ritardando).

et in spi - ri - tum sanc - tum Do - mi-num et vi - vi - fi -

et in spi - ri - tum sanc - tum Do - mi-num et vi - vi - fi -

et in spi - ri - tum sanc - tum Do - mi-num et vi - vi - fi -

et in spi - ri - tum sanc - tum Do - mi-num et vi - vi - fi -

*Tempo I.*

*f* *mf* *f*

can - tem qui ex Pa - tre

can - tem qui ex

can - tem qui ex Pa - tre

can - tem qui ex

*dim.* *p*

Fi - li - o que pro - ce - dit

Pa - tre Fi - li - o que pro - ce - dit

Fi - li - o que pro - ce - dit

Pa - tre Fi - li - o que pro - ce - dit

*p*



*Ee*

Soli. *p*

qui cum Pa - - - tre et Fi - - li -

qui cum Pa - tre et

qui cum Pa - tre, cum Pa - tre et

qui cum Pa - tre et

o

Fi - li-o

Fi-li-o

Fi-li-o

*p*

si mul a-do-ra - - tur et con - glo - ri - fi - ca - tur

Chor. *p*

si mul a-do-ra - - tur et con - glo - ri - fi - ca - tur

si mul a-do-ra - - tur et con - glo - ri - fi - ca - tur

si mul a-do-ra - - tur et con - glo - ri - fi - ca - tur

Streich.

Soli.

*p* qui lo - cu - - tus est, qui lo - cu - - tus est, qui lo -

*p* qui lo - cu - - tus est, qui lo - cu - - tus est, qui lo -

*p* qui lo - cu - - tus est, qui lo - cu - - tus est, qui lo -

*p* qui lo - cu - - tus est, qui lo - cu - - tus est, qui lo -

*p* qui lo - cu - - tus est, qui lo - cu - - tus est, qui lo -

*p* Horn *poco cresc.* *mf*

cu - - tus est per Pro-phe - - tas.

cu - - tus est per Pro-phe - - tas.

cu - - tus est per Pro-phe - - tas.

cu - - tus est per Pro-phe - - tas.

*p (ruhig)*

Chor.  
Sopran u. Alt.

Tenor.

Bass.

Et

Et

Et

*f*

u - - - nam sanc - tam ca - tho - - li - - cam et

u - - - nam sanc - tam ca - tho - - li - - cam et

u - - - nam sanc - tam ca - tho - - li - - cam et

Hob. u. Clar.

a - - - po - sto - - li - cam ec - - cle - - si - - am, Con -

a - - - po - sto - - li - cam ec - - cle - - si - - am, Con -

a - - - po - sto - - li - cam ec - - cle - - si - - am, Con -

fi - - te - or u - num Ba - - tis - - - ma

fi - - te - or u - num Ba - - tis - - - ma

fi - - te - or u - num Ba - - tis - - - ma



in re - missi - o - - - nem pec - ca -

to - - - rum et ex -

pec - to re - sur-rec-ti - o - nem mor - tu - o - rum

pec - to re - sur-rec-ti - o - nem mor - tu - o - rum

pec - to re - sur-rec-ti - o - nem mor - tu - o - rum

et vi - - - tam ven - - tu - - ri  
et vi - - - tam ven - - tu - - ri  
et vi - - - tam ven - -

Viol.  
*p legato*  
Hör. u. Clar.

vi - - - tam ven - tu - - ri sae - cu - li ven - tu - ri  
sae - - cu - li sae - cu - li, sae - cu - li ven - tu - ri  
sae - - cu - li sae - cu - li A - - men  
tu - - ri sae - cu - li A - - men

Hob. *cresc.*

sae - - cu - li A - - men,  
sae - - cu - li A - - men,  
A - - men, A - - men,  
A - - men, A - - men,

*cresc.* Hör. u. Trp.

[illegible]



men, et vi - tam  
et vi - tam ven - tu - ri sae - cu - li,  
men, et vi - tam

Hör.

et vi - tam  
ven - tu - ri sae - cu - li, ven - tu - ri sae -  
ven - tu - ri sae - cu - li, ven - tu - ri sae -  
ven - tu - ri sae - cu - li, ven - tu - ri sae -  
ven - tu - ri sae - cu - li, ven - tu - ri sae -

cresc.

cu - li A - men.  
cu - li A - men.  
cu - li A - men.  
cu - li A - men.

ca.

\* v

## SANCTUS.

Maestoso.

Sopran u. Alt.

*p*

Chor.

Tenor.

Sanc - - - tus,

Bass.

Sanc - - - tus,

Sanc - - - tus,

Maestoso.

Hob. u. Clar.

Clavier.

Bässe

Flöt.

*cresc.*

Sanc - - - tus,

Sanc - - - tus

*cresc.*

Sanc - - - tus,

Sanc - - - tus

*cresc.*

Sanc - - - tus,

Sanc - - - tus

Viol.

*cresc.**ff*  
Do - mi - nus

De - - us

Sa - - - ba -

Do - mi - nus

De - - us

Sa - - - ba -

Do - mi - nus

De - - us

Sa - - - ba -

## Allegro moderato.

oth.  
oth.  
oth.

Ple - - ni sunt.

## Allegro moderato.

Hör. u. Fag.  
Hör.  
Fag.

Ple - - ni sunt coe - - li  
Ple - - ni sunt coe - - li  
coe - - li  
coe - - li et

Holzbl.  
Trp.  
Pos.

coe - - li et ter - - ra  
coe - - li et ter - - ra  
ter - - ra coe - - li et ter - - ra

Trp.



glo - ri - a tu - - - - -

glo - ri - a tu - - a,

glo - ri - a tu - - a, glo - ri - a

glo - ri - a tu - - - - - a,

*f*

- a,

glo - ri - a tu - - a,

tu - - a,

tu - - a,

*f*

Ho - san - na in ex - cel - sis,

Ho - san - na in ex - cel - sis, Ho -

Ho -

Flöt.

Streicher

Bläser

Clar.

Fag.

*p*

*mf*

*f*

Ho - san - na in ex - cel - sis,  
 san - na in ex - cel - sis Ho - san - na in ex - cel - sis,  
 san - na in ex - cel - sis Ho - san - na,

Ho - san - na,  
 Ho - san - na,  
 Ho - san - na,  
 Ho - san - na,  
 Hosan -

Hob.

na in ex - cel - sis.  
 na in ex - cel - sis.  
 na in ex - cel - sis.

Ped.

## BENEDICTUS.

Moderato.

Clavier.

*p dolce*

Flöt.

*mf*

Clar.

*(pp)*

Viol.

Hob.

*p*

Fag.

Horn.

Flöt.

*cresc.**p*

Horn.

Alt - Solo.

*Te**p*

Tenor - Solo.

Be - ne - dic - tus qui ve - nit,

*mf*

Bass - Solo.

qui

qui

*f**dim.**p**p**p**p*



*mf*

Be - nedic - tus qui ve - nit, be - nedic - tus qui

be - ne - dic - tus qui ve - nit qui

ve - nit qui ve - nit

ve - nit qui ve - nit

ve - nit qui ve - nit,

ve - nit qui ve - nit,

in no - mine Do - mi - ne qui ve - nit,

in no - mine Do - mi - ne qui ve - nit,

Hob. Clar. Hör.

**Chor.**  
Sopran u. Alt. *p*

be - ne - dic - tus qui ve - nit, in

Tenor. *p*

be - ne - dic - tus qui ve - nit, in

Bass. *p*

be - ne - dic - tus qui ve - nit, in

Hob. Flöt. *pp*

Fag. Hob.

no - mi - ne Do - mi - ni,

no - mi - ne Do - mi - ni,

no - mi - ne Do - mi - ni,

*cresc.* *f*

qui ve - nit in no - mi - ne, no - mi - ne Do - mi -

qui ve - nit in no - mi - ne Do - mi -

in no - mi - ne Do - mi -

*Flöt.* *mf* *p*

*Fag.*

*Kk. Stroab. kunghe*

ni. he - ne - dic - tus,

ni.

ni.

*Viol.* *p*

*Viol.* *mf* *Vel.*

be - ne - dic - tus

*pp* qui ve - nit, qui ve - nit

*cresc.*

*p*

be - ne - dic - tus

be - ne - dic - tus

*p* Holzbl.

*cresc.*

Fag.

Sopr. *mf* be - ne - dic - tus qui ve - nit, *pp* in no - mine Do - mi -

Bass. ve - nit be - ne - dic - tus, qui ve - nit, in

Flöt.

*mf*

*pp*



This musical score is for the 'Benedictus' section of a Mass. It is written for a large orchestra and vocal soloists. The score is in G major (one sharp) and 4/4 time. The tempo is marked 'Allegro'.

The vocal parts include:

- Tenor Solo:** The first vocal line, starting with 'Be - ne - dic - tus qui ve - nit in no - mine Domini'.
- Sopr. u. Alt. (Soprano or Alto):** The second vocal line, starting with 'Be - ne - dic - tus'.
- Tenor:** The third vocal line, starting with 'Be - ne - dic - tus'.
- Bass:** The fourth vocal line, starting with 'no - mi - ne Do - mi - ni' and 'Be - ne - dic - tus'.

The orchestral parts include:

- Viol. (Violins):** The first violin part, starting with a melodic line.
- Hörn. (Horns):** The horn part, starting with a melodic line.
- Trp. u. Pos. (Trumpets and Trombones):** The brass part, starting with a melodic line.
- Violoncello (Cello):** The cello part, starting with a melodic line.
- Double Bass (Bass):** The double bass part, starting with a melodic line.

The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (e.g., *mf*, *ff*, *cresc.*). The lyrics are written below the vocal staves.

*Andante*

qui ve - nit in no - mi - ne Do - mi - ni.

qui ve - nit in no - mi - ne Do - mi - ni.

qui ve - nit in no - mi - ne Do - mi - ni.

Holzbl. Viol.

*p*

Pauk.

*pp*

(Paukenwirbel auf D)

Flöt.

Clar. *cresc.*

Horn. *cresc.*

Fag. u. Bässe

*f*

*dim.*

The musical score is written for a choir and orchestra. The vocal parts (Soprano, Alto, and Bass) enter with the text "qui ve - nit in no - mi - ne Do - mi - ni." The piano accompaniment features a complex rhythmic pattern in the right hand, with the left hand providing harmonic support. The score includes dynamic markings such as *pp*, *p*, *f*, and *dim.*, as well as crescendos. The orchestration includes woodwinds (Flute, Clarinet, Horn), strings (Bassoon, Basses), and percussion (Drum). The tempo is marked *Andante*.

[illegible]



Qui ve-nit, qui ve-nit in no-mi-ne Do-mi-ne

Qui ve-nit, qui ve-nit in no-mi-ne Do-mi-ne

Qui ve-nit in no-mi-ne Do-mi-ne

Qui ve-nit in no-mi-ne Do-mi-ne

Hob. *p*

Fag.

Horn. *pp*

ni.  
ni.  
ni.  
Viol.  
Basse

Chor.  
(rit. -)  
Bläser

Allegro moderato.  
san - na in ex - cel - sis,  
san - na in ex - cel - sis, O - san - na in ex - cel - sis, O -  
Allegro moderato. O - san - na in ex - cel - sis,

Fag.  
ff

san-na in ex-cel-sis O-san-na!

san-na in ex-cel-sis O-san-na!

O-san-na!

Hob.

*mf*

*p*

O-san-na in ex-

O-san-na in ex-

O-san-na! O-san-na in ex-

*mf*

*ff*

*l. H.*

*And.*

cel-sis.

cel-sis.

cel-sis.

*And.*

*sf*

*sf*



## AGNUS.

*Andante.*

Chor.

*p*

Ag-nus De-i qui tol-lis pec-

Ag-nus De-i qui tol-lis pec-

Ag-nus De-i qui tol-lis pec-

*Andante.*

Clavier.

*pp*

Horn.

Clar.

Horn.

Bass-Solo.

*p*

Mi-se-re-re

*cresc.*

ca-ta - di

*non cresc.*

ca-ta - di

*non cresc.*

ca-ta mun-di

Viol.

Holzbl.

*p*

*pp*

no-bis,

*pp*

mi-se-re-re

*pp*

mi-se-re-re

*pp*

mi-se-re-re

no-bis,

no-bis,

no-bis,

Viol.

*cresc.*

re - re no - bis

*cresc.*

mi - se - re - re no - bis,

mi - se - re - re no - bis,

*Langsamer.*

mi - se - re - re, mi - se - re - re no - bis.

mi - se - re - re, mi - se - re - re no - bis.

mi - se - re - re, mi - se - re - re no - bis.

*Langsamer.*

*rall.*

Br.

Viol. *p*

Hob.

*cresc. scen. do*

*mf*

Vle.

Clar.

*fig.*

*Tempo I.*

*p*

Ag - nus De - i

*mf*

Ghor.

Ag - nus De - i qui

Ag - nus De - i

*Tempo I.*

*pp*

Vle.

*cresc.*

[illegible]

The image shows a musical score for the song "The Rose Tree." It consists of two systems of staves. The first system has four staves: three vocal staves (Soprano, Alto, and Tenor) and one piano accompaniment staff. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano staff is in bass clef with the same key signature. The lyrics "ca -" and "per -" are written under the vocal staves. The second system has two staves: a vocal staff in treble clef and a piano accompaniment staff in bass clef. The vocal staff features a melodic line with triplets and a final note with a sharp sign. The piano accompaniment staff features a rhythmic pattern of eighth and sixteenth notes.



First system of the musical score. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have lyrics: "ca - ta", "mun -", "ta", "mun -", "ta", "mun -", "ta", "mun -". The piano accompaniment features a Flute (Flöt.) and a Crescendo (cresc.) marking. The piano part includes triplets and a 7/8 time signature.

## Bass-Solo.

Second system of the musical score. It features a Bass Solo with the lyrics "Mi - se - re - re". The piano accompaniment includes a Horn (Horn.) and a Diminuendo (dim.) marking. The piano part includes triplets and a 7/8 time signature.

Third system of the musical score. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have lyrics: "no - bis", "mi - se - re - re", "mi - se - re - re". The piano accompaniment features a Bassoon (Fag.), a Horn (Hörn. u. Clar.), and a Br. (Bassoon) marking. The piano part includes triplets and a 7/8 time signature.

*cresc.*

mi - se - re - re no - bis

*cresc.*

no - bis, mi - se -

*cresc.*

no - bis, mi - se -

*Langsamer.*

re - re no - bis, mi - se - re - re, mi - se - re - re

re - re no - bis, mi - se - re - re, mi - se - re - re

mi - se - re - re, mi - se - re - re

*Langsamer.*

*cresc.*

*7 Flg. mf*

no - bis.

no - bis.

no - bis.

*p*

*Viol.*

*Clar.*

*poco a poco cresc.*

*acceler.*

*Trp.*

*Un.* *ff* Agnus De - - i qui tol - lis.

*ff* Agnus De - - i qui tol - lis.

*ff* Agnus De - - i qui tol - lis.

*ff* Agnus De - - i qui tollis, qui

*Tempo 1.*

*ff* *Viol.*

*Pos. sempre ff*

qui tol - lis, qui tol - lis,

qui tol - lis, qui tol - lis,

qui tol - lis, qui tol - lis,

qui tol - lis, qui tol - lis,

qui tol - lis, qui tol - lis,

qui tol - lis, qui tol - lis,

*Pos.*

*dim.* pec - ca - ta mun - di.

*dim.* pec - ca - ta mun - di.

*dim.* pec - ca - ta mun - di.

*dim.* pec - ca - ta mun - di.

*dim.* pec - ca - ta mun - di.

*dim.* pec - ca - ta mun - di.

*Holzbl.*

*pp*



## Allegro moderato.

Sopr. I. u. II.

Soprano I and II: *p* Do - - - na no - - - bis  
 Violin: *p* Hörn.  
 Piano: *p* Do - - - na no - - - bis

Soprano I and II: *p* Do - - - na no - - - bis pa - - - cem,  
 Violin: *p* Hörn.  
 Piano: *p* pa - - - cem, do - - - na

Clarinet: *p* Hörn.  
 Piano: *p*

Soprano I and II: *p* no - - - bis pa - - - cem  
 Violin: *p* Hörn.  
 Piano: *p* do - - - na

Horn u. Fag.: *p*

pa - - - cem,

pa - - - cem,

pa - - - cem,

pa - - - cem,

pa - - - cem,

pa - - - cem,

*f* *cresc.* do - - - na no - - - bis

*f* *cresc.* do - - - na no - - - bis

*f* *cresc.* do - - - na no - - - bis

*f* do - - - na

Holzbl.

*mf*

*f*

*ff* *dim.* pa - - - cem *p*

*ff* *dim.* pa - - - cem

*ff* *dim.* pa - - - cem

*ff* *dim.* pa - - - cem

*ff* *dim.* pa - - - cem

*ff* *dim.*

*p* Horn

do - - - - - na *pp* pa - - - - -

*Viol. c.* *p* *pp*

- cem, *pp* do - - - - - na *cresc.* no - - - - - bis  
do - - - - - na *pp* *cresc.* no - - - - - bis  
do - - - - - na *pp* *cresc.* no - - - - - bis

*sempre pp*

pa - - - - - cem,  
pa - - - - - cem,  
pa - - - - - cem,

*Flöt.* *Horn.* *Fag.*



*p cresc.*  
do - - - na no - - - bis pa - - - -  
*p cresc.*  
do - - - na no - - - bis pa - - - -  
*p cresc.*  
do - - - na no - - - bis pa - - - -

*cresc.* Pos.

*cem,*  
*cem,*  
*cem,*

do - na no - bis  
do - na no - bis  
do - na no - bis

*f*  
*f*  
*f*

Holzbl.  
Pos. (A...)

*pp*  
*pp*  
*pp*

pa cem,  
pa cem,  
pa cem,

do - - -

*pp*  
*pp*  
*pp*

Hörn.  
Pauk.  
*ppp*

na pa - - - cem,

*mf* *dim.*

*(pp)*

*pp* Do - na no - bis pa - - - - - cem.

*pp* Do - na no - bis pa - - - - - cem.

*pp* Do - na no - bis pa - - - - - cem.

Viol. *ppp* Fag. *p* Streich. *p*

*pp* (Paukenwirbel auf

*ppp*

*sva*